

# V SIGN

No 3

PRICE

NO 'QUINTESSENTIAL POP GROUPS' I'M AFRAID (WHAT A SHAME)

A piece of graffiti that  
really sticks  
in my mind.



THE



## LEmon

## KitteNs

## THE CLeFt2!

# FLOWERS



RATHER  
OBVIOUS  
WHAT?



# OBNOxIOUS OPINIONS







**REVENGE**

**PLEASE**

**REVENGE**

You'll have noticed of the bands in this rag 2 are articles sent in. The reasons for this are: the Lemon Kittens wrote of their own accord and the Flowers, like most of the groups I want to include live a long way off, play the London area only occasionally and I don't think before or after gig interviews would be that good. Also, I'm lazy and can't think up good questions esp. if I don't know the persons at all beforehand, which is why the Martin Atkins interview was harder than the UK Decay one, i.e. we'd spoken to them before. A band doing an article themselves might seem a bit one-sided but I think it gives them a chance to put their ideas & motives in perspective and makes a change from questions & answers. I don't want V Sign to have just one direction, though it just happens that most music I prefer is neither headbanging punk or self-indulgent art student tedium. For example the not entirely complimentary review of Joy Division most of whose records I've liked, was by a person who's seen them before and was disappointed. It's not hypocrisy esp. if the criticisms are constructive and not just slugging for the sake of it. Also, the Flowers item might cause dissension, it's just another angle really and I like what Hilary says about not just moaning. I've been accused (quite justly) of being too cynical, it isn't intended, it's just that I can't get too excited about much going on in the music scene man, not that we're allowed to hear that is. Why is he inflicting his views on us then you might ask? Well, it's too easy to say everything's dead, it's still about the most accessible media. It's just that I don't 'keep an ear out' for the bigger bands. Of the '76/7 lot I can only think of Lydon, maybe the Banshees and the Fall, though they became more apparent later, that I'm vaguely interested in. It's a drag to say but the Jom Peel show is a strain to endure, I know my tastes have changed but I used to like about half of it. Don't think this a cue for the Golden Era of '77 'cos that kind of warped nostalgia is harmful - obviously there were more small gigs activity and surprises then but I guess the biggest thing that came from it was the motivation, which carries on (just). A lot of the actual music doesn't excite me so much, eg. the Clash. Their street-cred snobbery has now been replaced with journalistic snobbery. It's easy to slag them so I will. I feel quite conned by them, not that it matters now, I'm not so gullible. Listening to

their 45's (never in the same league as the Pistols 1st.), and esp. the live 'Rude Boy' sound-track, I'm quite unmoved/immune. Reckon I was swept along on the general wave of enthusiasm. They nearly always were a straightforward r'n'r band with pretensions to being a new Beatles/Stones (pass the bucket); their dble. LP, a little bit of this, a little bit of that, show how versatile we are. Generally lovingly nurtured by the press, to be used as an example of progress haven't you done well boys to get thru' that nasty punk mess and be a nice, wholesome all-round rock group. Don't think this is apro-Subs etc. piece either. So many dregs are now frightened and cynically flogging a dead horse, Vibrators, Boys, Sham, Slaughter etc. to me are as tedious, mundane and redundant as Rainbow and similar scum. I don't see now there can even be commercial reason for existence. **PUT DOWN THE GAP BETWEEN V-S 2+3 TO THE USUAL APATHY + INACTION.**

I've been asked before if there's any editorial policy (!). There's not except for a general disinterest in most 'name' bands, the PIL thing was a fluke, I thought 'no chance' and you can see how rambling it is. Also the idea of spending £3.00 to visit some 'PSYkick Dancehall' is beyond me, I'm more interested in smaller, exciting groups you don't have to look up to.

Send reviews though I can't guarantee inclusion as they date, though not as much as records (why there's none in) and I don't want this an exclusively music 'zine. Think I'd rather do obscure releases though sometimes I hear such and see why they're so obscure. I don't idolise everything just 'cos it's independent, on the other hand that's where most exciting noise comes from and I can't remember when I last bought a top 75 single. I don't care if you think this 'zine is crud 'cos it ain't got the Damned or Stranglers (!) though I don't criticise 'zines that do big bands if they ask different questions. Anyway, anything's better than depressing, full of ads. & 2 tone

r'n'b NME/Sounds etc. & Zigzag (got just for UK DK,) is a bit smug/trendy. If after all this apology/moaning you still wanna send articles, artwork, reviews etc. (they'd be greatly appreciated even if not used), the address is:

THE MIDDLE DIGIT FROM: V-SIGN,  
Stevenage, THE EXQUISITELY BLEAK ONE, RENOWN

FOR IT'S PEDESTRIAN SHOPPING PRECINCT  
PEDESTRIAN IS AN APT WORD.

TA TO GLYN, JON, HUGH, HGRAY/FAST, TINSSEL,  
+ THE BANDS INCL. KITS FOR JON GREGORY  
THE ENCOURAGEMENT.

ARE YOU, LIKE ME, NONE OF THESE?

Fashionable, elegant, or trendy...

74, EXETER CLOSE, (LKS)

**REVENGE**

HERTS

SG1 4PW

SYSTEM  
REFLECT

'KILL YOUR PET PUPPY MASK'





As there have been quite a few local gigs since V. 2, but I don't want this full of them I'll just mention:

**LEICWORTH** had 3 free/weird Tales gigs with Zounds, the Mob and the Androids of Mu. Most went to see the Subs (£2.60) for the 1st. one but the second should've been better attended. Didn't really expect any more live music after the disastrous but lively Crisis gig I co-promoted in Dec. (**320 CLASHES WITH EPIX CIG**)

**HITCHIN** has had the over-rated cult heroine, Toyah, supported by the slick boring Good Blokes and the much improved UK Decay for £1.50-2.00. **HITCHIN COLLEGE SUCKS!**

Also a terrible gig with Technical Jargon, Chron Gen & the Bees, a real con at £1.50. (I missed bill toppers Fatal Charms).

like a moving bunch of  
gigs, return on Leich-  
worth on Monday night  
for another weird con-  
cert. ... 1.2.

### Rock

Two local bands, Optional Xmas and Filly Habits, will be playing at Broom-Lyon House, Stevenage, on Friday night.

IF YOU WANT TO ENQUIRE ABOUT PLAYING AT Broom-Lyon House, THE 'PHONE NO. IS STEVENAGE 53175 (JIM OR BERNIE)

STEVENAGE... ITS people went to see the debut of local bands Optional Xmas & Filly Habits in Broom-Lyon House. Since had Chron Gen & Orange Disaster and then the Clefts, the Plague and Patrik Jen. and they've since had Chron Gen & Orange Disaster and then the Clefts, the Plague and Patrik Fitzgerald all for 60p. Also a lively gig by the prog Pneumonia & UK Decay. **EPILEPTICS DID A CHAOTIC LKERRATICS**

THINGS locally are 'livening up'—yet another interesting gig, on Thursday features "punk-folk single" Patrik Fitzgerald. (**CSIC**)

With two Herts-based support bands the show continues the first-rate new policy of Broom-Lyon House, Stevenage—live acts with help for local lads.

Jim Hodgkinson, of Broom-Lyon House, says he has promoted the gig on the advice of some of the staff at the youth club and hopes the youngsters will carry on supporting the concert.

He said that he has already had many enquiries and hopes sent in by groups anxious to play in Stevenage—some have come from as far as Birmingham. Fitzgerald, from East London, is an energetic and

continue to sell well. His album, on Polydor, is Grubby Stories. Support comes from Hatfield band the Plague, and Reckers, a new Leichworth outfit.

### A CHERRY SUNCHI Orange Disaster

### UK DECAY/PNEUMONIA...BOWES LYON HOUSE

First on a new look Pneumonia with only one original member. Played a lengthy set with Elaine (new singer replacing Gaynor) handling the vocals with ease although she seemed a little nervous at first. 'Exhibition' from the Split single was played twice, and popular demand but strangely it seems out of place without Gaynor's voice. I can't remember the titles of any other stuff but it was all very good and instantly danceable.

At present UK Decay are one of my favourite bands along with the Poison Girls, Crisis and the Epileptics. The addition of Steve Spon (ex-Pneumonia) on guitar has given UK Decay an extra scope and a power that was lacking when they were a three piece. It seems to have also given

Abbo a lot more freedom to exercise his voice box. While we're about it I may as well mention the rhythm section, Segovia (bass) and Steve Harle (drums) who are both snit not players. Anyway, back to the set. The Hitchin College gig supporting Toyah was nothing on this; this was fucking great. Running through a compelling set, they played all of their Black 45 EP and other good songs. One, 'Necrophilia', stood out and also an old one called 'Resistors'. Apart from a few pointless scraps around the front of the stage, this was an exciting gig. Can't wait for the next singles from both groups. ....JON

### RAINCOATS/YOUNG MARBLE GIANTS...MOONLIGHT CLUB

Not many people at 1st. but by the time it eventually opened, it was sold out not surprisingly only £1.25 (not £1 as in NME). Wanted to see the Raincoats again but not on an E. Ballroom bill where I saw them in June. The Moonlight is quite small and movement is restricted. 1st. on are Young Marble Giants (from Cardiff), 2 blokes, guitar, bass and various tapes etc. and a girl singer. Really unusual. Not comparable to anyone else, though they said they like Eno (don't sound much like his stuff I've heard) and Krautrock. Can't remember the titles, but the words sounded intriguing and the sound was warm and relaxing, very sparse but interesting (stupid word). Found out after they began Nov. '78, played the Albany with the Raincoats (Ans said they're one of her favourite groups) and should have an LP on Rough Trade. It's 'mood' music, not for frantic dancing but rhythmic still and memorable. I don't usually expect support groups to be so good. They looked pretty confident, got a generally enthusiastic reaction and I think quite a lot of people will like them. They were a contrast to the Raincoats edgy euphoria. Enjoyed them more than at the Electric Ballroom as this is a smaller venue, not so loud/distant. Heard a few LP tracks since, then the single stood out. Sine apologized for the ill Vicki, it didn't show or make any difference to their powerful, lively varied sound. New 16 yr. old drummer Ingrid is as great as Palmolive I think. They start with 'No side to Fall in', which all 3 sing in parts, which is a bit disorientating and holds your attention. It's unusual not to have a single front person—swap lead vocals on various songs. Got their own sound really, serotony but full chaotic with varied moods and tempos. 'In Love' and 'Adventure' sounded rich as on record and they saved a slower, staggered version of 'Fairytale' with slightly altered words for the encore. 'Off Duty Trip' was the most insistent for me with it's jeering line, it's their 'hottest' one. The Raincoats aren't in any category, unless you say a 'punk' band in the sense when it implied to me at least imagination and wasn't used in a degrading way, devalued by sell-outs and weak music. Rather pissed off with music at the moment, went towards restoring my faith there's some good stuff. Like a few other bands, PILX, the Fall, Joy Division, it's easier to say what they're not. Many favourable comments from the mixed crowd including 'it's not music but it's a fucking good noise'.

UP YOURS F. L. MOORES HITCHIN, WHO CHARGE NOT 65p but 85p FOR DONNA RECORD ETC. & DILN'T TAKE V-S 2

### Now wave

Begin Top of the Pops, the song and the scene. It's about the Thursday at Broom-Lyon House, Stevenage, where two new wave groups, The Epileptics and The Erratics, will be performing. It begins at 9.30 pm and admission is 60p.

A two-band bill every Thursday should provide a heavy dose of all the punk, mod and skins who might otherwise spend their time loitering around at other corners.

The fun starts tomorrow (Thursday) with a Valentine's Night ball showcasing two up-and-coming groups.

Headlining are the glass Arisey combo Orange Disaster (pictured) — the group who arose from the ashes of the area's first punk band, Vaselene Vase. Appearing with them will be Chronic Conversation from Nichols.

UK Decay and Pneumonia, here bands from Luton, are appearing at Broom-Lyon House, Stevenage, Thursday. UK Decay have already recorded two singles and recently released an LP for the first time.

STEVENAGE BOROUGH COUNCIL SUCKS  
I WON'T SAY BUY IT NOW 'COS I HATE THAT SORT OF ORDER  
I PREFER THE OTHER SONGS 'PARACHUTE' & 'GUITARS & GIRL TROUBLE'. A VERY RAW, ROUGH & EXCITING RECORD ON POPAURAL/FAST  
BOOTS FOR DANCING HAVE A GREAT 12" MAXI 45 'JOY' THE TITLE TRACK 'BOOTS FOR DANCING' IS GOOD BUT I PREFER THE OTHER SONGS 'PARACHUTE' & 'GUITARS & GIRL TROUBLE'. A VERY RAW, ROUGH & EXCITING RECORD ON POPAURAL/FAST  
THE TITLE TRACK 'BOOTS FOR DANCING' IS GOOD BUT I PREFER THE OTHER SONGS 'PARACHUTE' & 'GUITARS & GIRL TROUBLE'. A VERY RAW, ROUGH & EXCITING RECORD ON POPAURAL/FAST  
LAST ONE BUT SHOULD IMPROVE  
ITEM 'HIMMS OF FAITH' SEEMS  
CRISIS MORE HITS SUBBED THAN THE  
WITH PLAY.



House, Stevenage, on Thursday, with Patrick Fitzgerald from London topping the bill, playing all his own material, from Hatfield and The Reekers from Letchworth. Doors open 7.30 pm. Admission 60p.

# CLEFT2!

Patrick Fitzgerald plus  
The Plague plus The Reekers  
Admission 60p 7.30 pm start  
Licensed Bar over 18s

THIS IS A SILLY INTERVIEW WITH THE CLEFTS. IT'S NOT WORTH ATTRIBUTING ANSWERS TO THE INDIVIDUAL MEMBERS WHO ARE: CLIVE (GUITAR) SEAN OFFSHOTGUN OR BALLAST (BASS) & FRANK (VOCALS). THEY DON'T OFTEN HAVE A DRUMMER FOR LONG.

WHAT IS A CLEFT, WHY DID YOU CHOOSE THE NAME? (PREVIOUSLY THE REEKERS-SEE LYRICS)

A cleft is a parting. The name was chosen by Frank because it's silly and doesn't mean anything. A cleft can be whatever you want it to be.

WHEN DID YOU FORM?

We started in January 1978, we really started in summer 1978; we had 2 Spanish guitars and a biscuit tin. Frank nicked a cymbal from school, this was the only proper instrument we had.

WHY DID YOU FORM?

We had nothing to do. Originally we were inspired by the Pistols but we changed to being influenced by the stupidity of Swell Maps and the early Mekons. We like the Subs but are not really inspired by them. We don't want to copy anyone. We'll never be able to play our instruments and don't intend to but we want to make a good noise.

WHAT MUSICAL LIKES/DISLIKES?

We like the Subs, Damned, Crisis, UK Decay, Maps, Flowers, most of Rough Trade's stuff, the Prats & Motorhead (only Clive likes them though). We prefer the smaller groups than the big ones. We hate the Clash, SLF (not unanimous again), the Police, Stranglers, other than that we don't really care.

WHAT WERE THE SUBS LIKE LAST NIGHT AT HITCHIN COLLEGE? (I DIDN'T BOTHER AS I HATE THE PLACE & IT WASN'T WORTH £1.50 FOR THE SUBS ALONE, WHO I'M NOT MAD ON.)

Subs were good pogo music, up to typical standard, they're the best at what they do but it was too loud. It was great though.

WHO WOULD YOU SUPPORT GIVEN THE CHANCE?

Most groups. Cleftomania is just around the corner!

WHAT DID YOU THINK OF YOUR GIG WITH PATRICK FITZGERALD, AT BOWES, STEVENAGE?

Considering we only had the drummer the night before, we were better than we thought we would be. We were rushed and made up half the set the night before. The drummer should be commended and thanks to Jon (ex-Optional Xtra) for finding him.

HOW DID YOU GO ABOUT CHOOSING & PLAYING YOUR INSTRUMENTS, HOW DID YOU KNOW WHAT YOU WANTED & HOW EASY/HARD WAS IT TO START?

We got a crappy lead guitar and bass amp for £40 and a Chad Valley drum kit. Sean has got a Columbus bass. I've got no microphone as yet. We're getting better gear soon. We originally started playing one string, we don't stick to any set chords, we're finding our own way around music. It was hard at first 'cos we weren't sure what to do but once we heard Swell Maps it was quite a relief. That's why we do their 'Ammunition Train'. We're more influenced from a dominant bass line. First it was just a one chord thrash, now it's a more fast and slow thrash.

WHAT AMBITIONS HAVE YOU GOT IF ANY?

We just wanna carry on what we're doing and not be influenced by any outside fads and influence or the music press. We'd like to release a record and take it from there. Do as many gigs as possible once we've got some more stuff.

HOW OFTEN DO YOU PRACTISE?

When we feel like it. Someone makes up a good riff and we carry it on from there.

WHAT DO YOU THINK OF THE LOCAL 'SCENE'?

Most of the groups are just stuck in '77 even though they were never there. We missed the Optional Xtras so we can't say about them. The only sort of local good band in the area are UK Decay and they're not really that local. We like the Epileptics. The Eratics are a bit erratic (SO IS MY SPELLING) but they put their message across. At the moment we're looking for a new direction.

TELL US A BIT ABOUT THE T-SHIRTS YOU MAKE.

We started them off 'cos we we're fed up of rip-offs. The groups we wanted done weren't done by Gringos in Bedford or in London shops. Most are done by screen printing.

WHAT ARE YOUR SONGS ABOUT?

Generally sort of serious. I've got one called 'Anti Everything' but to stay too serious can be boring. 'Sold Out' is about how groups change and get big. The Clash have changed too much, false promises! Roddy about Roddy Llewelyn, we did at our gig and people laughed 'cos they could tell it's a stupid song. 'I'm in love with Margaret/I really love her dimples/I don't care if she's 53/But she's got lots of money'. 'Masochist' is just sarcastic. We've got new songs but one of the difficult things is putting decent words to the appropriate music.

ANYTHING ELSE TO ADD?

Letchworth is pretty tedious, you get a bit of abuse. The Crisis gig was the best thing that ever happened in Letchworth. Crisis were very good. They certainly left a mark in Letchworth!



SUBVERSION

ANOTHER SELF-INDULGENT PAGE

UK crisis

YOU JUST WANNA RAISE STORMS  
YOU JUST WANNA DESTROY NORMS  
THOSE BORED IGNORED  
ARE IMPOLED

YOU JUST WANNA JUMP ROUND ON GROUND-IN GLASS  
YOU JUST WANNA STRAP A NAPPY UNDER YOUR ARSE  
YOU JUST WANNA SHOVE THINGS UP YOUR NOSE  
DON'T POSE A THREAT JUST POSE

YOU JUST WANNA HAVE A SEIZURE  
FOLLOWED BY AN ATTACK OF AMNESIA  
SMASH THE GLASS ONTO THE FLOOR  
SOMEONE WILL CLEAR IT UP-WHAT THEY'RE PAID FOR  
JUST WANNA STICK IT IN YOUR LOBES  
SUBVERSION-SHOCK HORROR PROBES

PUBLIC OUTCRY SCREAMING WHY  
ESTABLISHMENT PURGE  
LIVE DOWN TO THEIR EXPECTATIONS  
FULFILL SELF-DESTRUCTIVE URGE  
YOU WANT THEM TO CAST ASPERSIONS  
ON YOUR SUB SUBVERSIONS

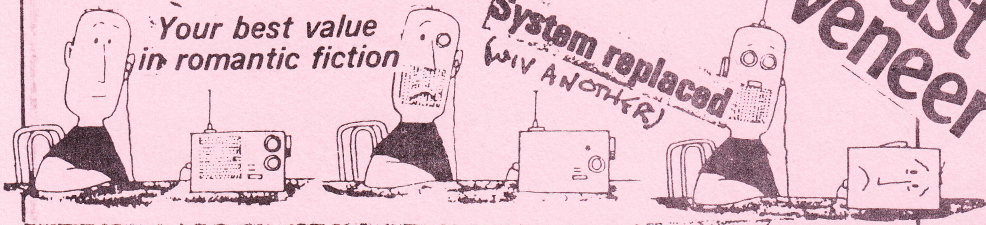
NEW THREAT-PERSECUTE IT  
NO SWEAT-DILUTE IT  
CAREER FROM THE VENEER  
SNEER AS YOU PROFITEER  
EMI DISTRIBUTION  
OF YOUR REVOLUTION  
NO NOTORIETY  
TAKE YOUR PLACE-A DARK CORNER IN SOCIETY

In the end they become almost repulsive. There is a hypocrisy and a false bravado amid their sing lyrics and wealth, while they sing lyrics exhorting young people to "feel the wind of change."

WHATEVER THE EMERGENCY IN LONDON, DAY OR NIGHT, MEMBERS OF THE SPECIAL PATROL GROUP OF SCOTLAND YARD ARE READY TO GO INTO ACTION. TOUGH, DEDICATED AND SUPERBLY SKILLED, THEY ARE AS FAST-STRIKING AS THEIR EMBLEM, A COBRA.

My three-year-old son has developed a very strange habit. He is promptly sick when he gets annoyed and can't have his own way. It is quite deliberate, because he says, "Then I'll be sick, I will!" and with that, he is - not much, but enough to have to be tied up.

interference NICKED FROM PERSONS UNKNOWN



Your best value in romantic fiction

System replaced (WIV ANOTHER)

The LP shocked the group by entering the chart at No. 12. But luckily their singles, with a guaranteed lack of airplay, could not get past No. 28.

HUGH CORNWELL, lead singer of The Stranglers rock group, was jailed for eight weeks yesterday.

He admitted possessing cannabis, heroin and cocaine after being stopped at a routine police roadblock. He was also fined £300.

IT DIDN'T take punk singer Poly Styrene long to come in from the cold, did it? Fancy a rebel like her not only dining at that temple of upper middle-class wealth the Savoy Hotel, but obviously enjoying it dressed in nice girl-next-door gear. But that's the trouble with so many rebels—they stop rebelling directly it suits them.

ALTERNATIVE FUN(If they'll LET you)

IT'S EASY TO BE ABNORMAL WHEN MINDS ARE CLOSED

loss of sanity, manic depression

He was moving so fast and earning so much. I just didn't feel real

THEY DON'T CATER FOR INDIVIDUAL INTERESTS

SEP 78 I WAS BROKE New town, London and a boat in Essex: what can I do it too, where

Do you have a dream you'd like to come true?

HOW TO SPOT AN ARTISTIC CHILD  
● Does your toddler playing with bricks make a pattern instead of just throwing piling them  
● Does your daughter with her doll, or son with Action Man, show an interest in colours when dressing them?  
● Does your child take an interest in a butterfly or insect, not just because it moves, but because of its colours?  
● Is your son or daughter in a world of her own when he or she is painting or drawing?  
If the answers are 'yes', your child is worth encouraging



(not recommended)

They have a respect for institutions and adhere to values that are conventional, leading

SOCIETY NEEDS HELP

Pressure to CONFORM

Just a veneer

CLASH WE ARE YOUR DISSENTS I KNOW ITS NOTHING BUT ITS ALL I DO

TOP FASHION Great Fashion FUN FASHION Trendy Fashion Crazy Fashion

WOW!

Peel off sheet of lettering and using backing paper over transferred letter rub over again to make letter secure. Remove backing paper and position letter as required. Rub over the letter with a ballpoint pen or pencil.

Creative graffiti, the voice of the secret public that those grey people in power would love to silence @ level art.



SO I HEARD 'BARROOM' AND ESPECIALLY LIKED THE FLOWERS AND LATER I GOT THEIR SINGLE 'CONFESSIONS/LIFE AFTER DARK', A VERY DIFFERENT BUT AS EFFECTIVE VEHICULAR FROM 'BARROOM'. SO I WROTE TO EL-BAY, SO SHE REPLIED:

first off the lyrics of 'Criminal Waste' (dun?), 'Criminal Waste' is especially dedicated to all those boring musicians who think rock and roll and sex and drugs and all those groovy things are the fucking meaning of the universe or something, or that by fucking groups, hurting the world etc, you are furthering mankind..../etc.

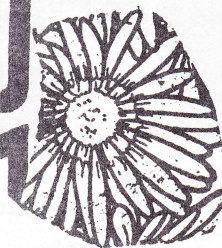
I sing your regimen  
I sing your regimen  
I sing your regimen to empty pubs and cars  
I hear your lies  
I hear your lies  
In other's truth and elastic fun  
your reg: who take even dreamin

I see your dreams  
I see your dreams  
In worthless's critic and dead rock  
I taste your poison  
In drink and tears I taste your poison  
I see your dreams, I hear your lies  
You'd like to block all our exits

I see you beaten  
I see you beaten  
In your rock and roll prison  
I touch your wounds  
I touch your wounds  
your swollen infection  
your putrid life

you see you held too much to reason  
I sing your regimen  
I sing your lies  
I see your dream  
I sing your regimen etc., etc. Until you get bored or fall over

# THE FLOWERS



Based: Edinburgh  
Line up: Hi-tray: vocals.

Andy Copland: guitar  
Simon Best: drums

Fraser Sutherland: bass

Discography: 2 tracks Barroom 1 (F9a) Fast Product

Debut single POP AURAL (Pop 001)

Radio One: Feel session & 1 repeat



Flowers for every occasion

Now you want us to say/write something about the group....difficult one this, since we'll have no-one to blame but ourselves for what goes down, we have just done our first 'National press' interviews when didn't go too well, we'll probably end up sounding like a cross between Simon and Lema Jarell, as a group of 4 people we don't have all that much in common apart from the flowers, although Simon (drums) and Hi-tray (singing) have known each other since they were wee. Don't let me give you the impression that we don't get on, it's more a case of just not having an obvious group image or stance....except possibly as we play more and more a desire to get people by the scruff of the neck and shake them up, get them to respond, dance, shout/laugh, scream just fucking react in some way and not just stand around watching us like we're the latest episode of 'Dallas'....(I'm not knocking 'Dallas', it's a real swell show.)

Our trouble is a warped sense of humour, the tend to say things tongue in cheek like and... people think we mean it, humour is a very important thing, the ability to laugh at things can be relatively subversive, it's just humour is often used as a weapon, rather than a release, take for example Cliff Richard's single 'Carrie', I like it, so do others in the group, but if you say that to some Grass/conscious punk person they look at you like they'd like to cut off both your legs. While in actual fact it's an excellent and song but funny because the arrangement is over the top and Cliff Richard looks like a terrorist, but I sit listening to Radio 1 all day (most unhelpful) and I LIKE that song....the line about the young, wanting their freedom like cheap porn-funnies is rage....laughter is the first step to some sort of feeling, who wants to be a dummy standing round being cool, mowing about when five life/alternatives/etc stand up and shout scream, laugh, reading back into all these little hints....now it makes sense to you. The trouble with us is we can't say/on for our influences are 'and feel off tons of the up)-to the minute responses, can't say we hate stars, can't say we hate life, there are no groups we have slavishly followed, there is more a tendency to like good music, things which say what you'd like to say/sometimes feel/think etc, a good song is more important than all this

THEIR 2nd 45 'BALLAD OF MISDEMEANOUR' SOUNDS GOOD TOO.

drivel about pushing forward the boundaries of music, music is at it's best as a language. I hate music which is just music, says nothing except about music, I sometimes think Bugles should be Grass and Grass should be Bugles.... if you see what I mean.



We have gangs, gang mentality, follow -the-leader, others imitating for you, do as you're told/follow the fashion, there seems to be a new set of rules somewhere but no one told us (where possible).  
Too know in 1977 (mean) we all felt part of SOMETHING, it was great going to Glams etc. & gigs and feeling you were part of something, you got armaged, tangled, sweaty and went home with your ears ringing. Then one day some cunt tells you you're wearing the wrong badge your hair isn't 'punk' and who you're allowed to like....Then the next thing is you get all these horrible old pub groups putting their hair, doing safety pins and going out Zeppelin at 45pm, and f/pole this is 'punk'....no thanks! Or stupid old hippies dancing with guitars about what a nasty world this is, mean, ages aren't telephone boxes girls taking....or worst still back to square one all these miserable guys moaning about how their girl did them wrong (mob, enuff, yawn).

And now we have the brave new mode descending their artistic rights to reggae, to some kind of organized school-decor mentality, I have this vision of Ian Dage standing with a machine gun going 'Dance you bastards' while the moddy/squaddy/sag-well, when BARRY SCOTT? Some I have met would almost kill to defend the purity of their 'soul' music, I bet most of them never even heard of first time around. Don't misunderstand, I know a lot of mods who just like the clothes and the pose and go now and listen to the Undertones and things, I also know old mods who know where it's really at....

< CONFESSIONS/LIFE AFTER DARK FLOWERS



2048M305748326-75000-2

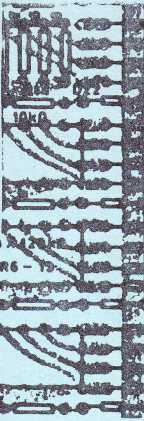


HL-RAY

1980 IS A CLICHÉ; IT FEELS LIKE 79 ONLY WORSE...

included you and you like us to do a piece if you've got something to say (I'm a bit hard to please) or do an article yourself, give publicity, send a tape if you can afford. ADDRESS

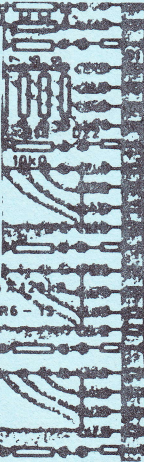




IS THIS NORMAL



IS THIS NORMAL



IS THIS NORMAL



IS THIS NORMAL



LOVE



LOVE



LOVE



LOVE







# LEMON KITTENS

The following is a letter sent to me by the Lemon Kittens.  
'I THINK ITS GOOD-SAYS SOME THINGS I TRY BUT  
WHO ARE LEMON KITTENS USUALLY FAIL...

Lemon Kittens are an almost totally unknown 2 piece comprising Daniells Dax on bass,vocals,tenor and s,oprano sax,keyboards and flute and Karl Blake on vocals,drums,bass,guitar and keyboards. Danielle originates from Southend although now both members live in Reading,not renowned for its musical offspring. So far the band has one EP out on Step Forward(SF 10) called 'Spoonfed and Writhing' which is now available from shops and from their home address(which is mentioned later) price 85p including p&p. and lyric sheet.

## BRIEF HISTORY

Lemon Kittens have existed in one form or another for about 2 years.having had a turnover of about 20 members during that time.The ones that quit of their own free will generally did so because the music was too uncommercial and the standard of dedication demanded was very high,no part time dabblers were wanted within the group,the seriousness of Lemon Kittens aims often tended to be off-putting.The ones who were asked to leave were either too lazy,too frightened to stray from the path of the straight and narrow rock'n'roll boredom syndrome or just far too narrow minded and unaware generally.It's always been a group policy that the major factors concerning band members is that they have the right mind,musical ability is of secondary importance,if the feelings are compatible and attitudes correct then the music will reflect this harmony and be as a direct result of like-minded musicians working together.In their past line up Lemon Kittens have featured a 43 year old ex-cabaret drummer,an avant garde jazz saxophonist,Geoff Hawkins,who used to play with Evan Parker and ex-Good Missionary Mark Perry who drummed with them for a while before joining the Door and the Window.Danielle Dax joined the band in May/June 1979 when the L.K.was a 6 piece,she has no had no previous band experience.Gradually the group has been whittled down to the present 2 piece,who aim to stay that way for recorded work,maybe incorporating 1 or 2 extra people for live work.

## HOW THE RECORD CAME ABOUT

Karl met Mark Perry at an Acklam Hall gig early in '79,Mark requested a tape,was sent one and liked what he heard.It was suggested that an EP be released on the Step Forward label.Having cut the record at Trident at the beginning of August it then took Step Forward until November to finally release it-a great deal of time to wait for one record,especially as by this time some of the material was about 18 months old.The band feels that time lags of this nature just aren't feasible in the music business.Step Forward did no promotion of the record at all,John Peel didn't play it,no-one did.The only coverage it did receive came in the form of 2 reviews in 'Sounds' and one in 'NME',comparing the music to Beefheart and the Residents,neither description are at all accurate.In spite of such general apathy and public unawareness,the EP was still featured in the 'Sounds' best singles chart of '79 at no.96.

## GROUP IDEALS

Most of the lyrics try to point out certain problems inherent in society,people hiding behind conditioned roles and behaviour patterns in an attempt to avoid facing situations with the honesty that's required for change.Unlike many other so-called socially conscious bands,Lemon Kittens don't make criticisms and simply leave them at that,pointing accusing fingers and tut-tutting, then retiring to a safe,fashionable little clique to sup their pints and sink into an alcoholic oblivion whilst discussing the meaning of life.Lemon Kittens are unloved and unfashionable and totally approachable.They feel that before widespread improvement can be achieved a very definite change in personal awareness must take place.It being absolutely necessary that each human being realise his or her own tremendous responsibilities-that all thoughts and actions be considered vitally important as obviously everything that's said or done directly or indirectly affects our surroundings and other people.If irresponsible actions take place the results are on too often negative,dangerous and nowadays increasingly irreversible.They feel that most people go out when it comes to honestly facing themselves,laziness and fear tend to persuade them into escapist behaviour,they either obviously subdue their nagging consciences by watching the box, getting drunk,drugs etc.,or as is often the case making excuses to avoid doing or thinking about something.By hiding behind sexual roles,social roles or inventing other chores or activities to occupy their minds instead,pretending that these are more important.'We've all seen men and women avoiding certain forms of behaviour because they consider it socially unacceptable for them to do in a particular way,when often they prefer playing a part anyway because it relieves them of a



WHAT DOES U.S.E.O. MEAN? (ON THE LETTER)  
(EXCUSE MY IGNORANCE) ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

GREAT. BUDGET PRICE BUT NOT BUDGET LENGTH.

- Chinese for abstract.  
gland shrubs.  
gland shrubs.  
Hemunculus.  
orange jelly baby and the sex white chocolate milk.  
problem 5.  
Death is necessary.  
Burt Bros, Chrome Tool, hawthorn, Michael Prestwick.  
Michael Prestwick.  
Michael Prestwick.

**creative thinking**

... (I MIGHT'VE READ THAT  
... The Dark Inc. Cassette  
... or £1.50 depending on  
... from their home  
... will also be re  
... the Lemon  
... sic

ready, these will also be released to the public. The address of the recording company is 35, KILPATRICK STREET, DUBLIN 1. The company is known as 'The Door' and is run by D. Gardner.

and the  
END RD.

The Dark Inc Cassette Catalogue.  
60's AT £1.50 inc. p+p.

"Tank Death," Karl Blake.  
 "The New Pollution" Karl Blake  
 "Stuffs in Confidence," Tonshop Union  
 "Animal Dance," Gland Shro  
 "Your Animals," Gland Shro  
 "Everyone Wants a Min," Gland  
 "Fur Fur," Gland Shro

"Stuffs in Confidence; Tophop Universal" Gland Shroonds.  
 "Animal Dance" Gland Shroonds.  
 "Your Animals Gland Shroonds.  
 "Everyone Wants 'em" Gland Shroonds.  
 "Fur Fur Fur" Fur Fur.

D.1.1.  
D.1.2.  
D.1.3.  
D.1.4.  
D.1.5.  
D.1.6.  
D.1.7.



JOY DIVISION  
KILLING JOKE  
A CERTAIN RATIO  
SECTION 25

JOY AND THE BIG BAND DIVISION

GOT HOME FROM WORK EARLY ON FRIDAY NIGHT, SO THAT I WOULD HAVE TIME TO POLISH MY SHOES (BROWN) AND AFTER A QUICK CUP OF TEA, WE WERE OFF DOWN THE ROAD TO THE LYCEUM TO SEE THE ONLY INTERESTING GROUP LEFT.....JOY DIVISION. GOT TO THE DOOR, AND MADE A PRETTY COOL ENTRANCE, AS COOL AS WE COULD IN THE CIRCUMSTANCES (FACED WITH TWENTY-FIVE HEAVY MONKEYS IN DINNERS SUITS CHECKING TICKETS!) SO, A HEAVY HAND ON MY SHOULDER AND I FREEZE, AND A MONKEY STARTS TO TREAD ON MY TOES..... "STEEL TOE-CAPS?"..... "NO" I REPLY "CAREFUL, I JUST SPENT HALF AN HOUR POLISHING THEM".... "TAKE YOUR SHOELACES OUT, PUT THEM IN THAT BOX OVER THERE AND COLLECT THEM ON YOUR WAY OUT". OF COURSE, I TOLD HIM THAT I HAD NO INTENTION OF TAKING MY SHOELACES OUT, AND WOULD RATHER HAVE MY MONEY BACK (JOY DIVISION AIN'T THAT GOOD!) SO HE SAYS THAT I CAN TALK TO THE MANAGER, WHICH ME AND MY GIRLFRIEND DO, TELLING HIM THAT IF IT HAD SAID WHEN I BOUGHT THE TICKET THAT I HAD TO TAKE THE SHOELACES OUT OF ME BOOTS THEN I WOULDN'T HAVE BOUGHT THE TICKET. OF COURSE HE APOLOGIZED, SAYING THAT IT WAS JUST A MISTAKE, MY BOOTS WERE NOT STEEL-TOED SO IT DIDN'T MATTER, WISHED US A PLEASANT EVENING, AND TOLD HIS MONKEYS TO BE MORE POLITE WHEN ASKING FOR SHOELACES.

HAVING ESTABLISHED MY RIGHTS AS A TICKET-CARRYING-MEMBER-OF-THE-AUDIENCE AND MAINTAINED MY DIGNITY AS A HUMAN BEING WE STROLLED INSIDE, AND.....MY GOD! NO WONDER THEY WERE COLLECTING LACES..... THE PLACE WAS FULL OF PUNKS! PUNKS AT A JOY DIVISION CONCERT, WHAT THE FUCK'S WRONG WITH THE CLASH OR THE U.K. SUBS, OR THE MUSIC MACHINE? IT'S BAD ENOUGH BEING FIVE YEARS BEHIND THE TIMES AND TOTALLY UNORIGINAL, WITHOUT POLLUTING THIS ATMOSPHERE. SECOND BAD SIGN OF THE EVENING!

...NOT THAT IT HAPPENED AT THAT FACTORY NIGHT AT THE ACKLAM HALL CAUSE THERE WERE ONLY FIFTEEN PEOPLE THERE AND THEY WERE THE GROUPS (OH YES, I CAN REMEMBER WHEN MANCHESTER WAS UNFASHIONABLE!) ANYWAY, SO THEY GOT A DRUMMER... BUT FUCK ME... THEY DIDN'T NEED TO GET BILLY COBHAM! ALL FUNKY IN HIS TRACK SUIT AND RUNNING CAP, TAPPING OUT THE OLD JAZZ FUNK RHYTHM FOR ALL. HE WAS WORTH, OF COURSE THE MUSIC HAS 'PROGRE' SINCE THE EARLY DAYS... TO THE OLD PRIMAL, TRIBAL JAZZ - FUNK DONE SO BADLY BY THE POP GROUP. A BIT OF THIS, A BIT OF THAT, BRING OUT A COUPLE OF TRUMPETS AND IT'S A BIG BAND EVENING, MULTI-INSTRUMENTAL COAL MINER'S..... GOT THIS TRUMPET FOR PASSING MY 'A' LEVELS... ALL VERY HEAVY, GENOCIDE STUFF..... WHAT A RIOT! MADE ME WONDER HOW LONG THESE HIPPIE-BRAINED POP GROUP TYPES WOULD GO ON THINKING THAT A BIT OF 'IMPROVISATION' OR APPARENT 'EXPERIMENTS WITH STRUCTURE' IS AVANT-GARDE. (IF YOU WANT TO HEAR A GOOD USE OF THROWAWAY 'BAD' JAZZ THEN LISTEN TO LOU REED'S 'ROCK AND ROLL HEART', 'BELLS' AND ESPECIALLY 'TAKE NO PRISONERS' OR JAMES CHANCE'S 'LOVE WHITE-JAMES WHITE AND THE BLACKS'... IF YOU DON'T THEN DON'T LISTEN TO A CERTAIN RADIO!).

SO THE BATTLE OF THE BIG BANDS WAS ON.....

FIRST UP A CERTAIN RATIO WITH BILLY COBHAM ON DRUMS AND EVERYONE ELSE ON EVERYTHING ELSE..... AND NEXT AN 'ALMOST' PUNK GROUP... KILLING JOKE! A GENERATION X ON GUITAR, A STD ON BASS (OF COURSE), UNDERTONE ON DRUMS AND THE CRAZY WORLD OF ARTHUR BROWN ON ORGAN. 'MAYBE THIS IS WHAT THE PUNKS ARE HERE FOR' I THOUGHT AS THEY GOT INTO THE FIRST TUNE, AND AFTER TWO MINUTES ON STAGE I KNOW THAT THEY ARE CRAP... A BUNCH OF FAKE POSERS! THE SECOND TUNE IS THE SINGLE, ALMOST IMPRESSIVE, IF IT WASN'T THEM, AND THE AUDIENCE ARE REALLY IMPRESSED (DON'T REMEMBER WHAT THEIR REACTION TO CERTAIN RATIOS WAS) WE MOVE IN FOR THE KILL... DOWN THE FRONT BUT NOT TOO NEAR, DON'T WANT TO GET POGO'D OVER. I START SHOUTING, AND RAPIDLY TURN TO BOOING (YES, THEY ARE THAT BAD) EACH SONG INSULTED THE AUDIENCE MORE THAN THE PREVIOUS ONE, EXCEPT THIS AUDIENCE WERE NOT AWARE OF IT, SO I SAW IT AS MY DUTY TO POINT IT OUT, BY SHOUTING INTELLECTUAL THINGS LIKE 'WHAT A BUNCH OF WANKERS!'. THE AUDIENCE REACTION WAS MORE FAVOURABLE TO THE GROUP AT THIS POINT, THAN TO MY COMMENTS! BUT IT BEGAN TO TAKE EFFECT, AND OF COURSE THE CLINCHER CAME, AS IT ALWAYS DOES WITH A GROUP OF AUDIENCE INSULTING POSERS PRETENDING TO BE A ROCK BAND, WHEN LOW AND FUCKING BEHOLD THEY BOUGHT ON A FIRE-EATER TO LIVE UP ONE OF THEIR WORLD-MUST-CHANGE CHANTS (THE B-SIDE OF THE SINGLE)..... AND WHEN THEY HAD FINISHED (THE FIRE-EATER NEARLY SINGED HIS PONY-TAIL) I SHOUTED AS LOUD AS MY LUNGS WOULD ALLOW.... 'WHAT A RIOT, WHAT A SHOW, WHAT A BUNCH OF....' (AND SO ON).... YOU COULD FEEL THE WHOLE AUDIENCE GO 'WHOOOS, TIME FOR ANOTHER DRINK, HOPE NO-ONE NOTICED... NEARLY BLEW MY COOL' AND THE REST OF THE SONGS THAT THEY DID RECEIVED MEASURABLY LESS AND LESS APPLAUSE... EXCEPT FROM THE THICKEST OF SID CLONES DAMN THE FRONT. IN FACT THEY GOT SO LITTLE RESPONSE AT THE END THAT THEY DID AN ENCORE... ALL RABBLE-ROUSING WORLD-INA-DREADLOC MISERY, AND OF COURSE, LIKE ALL THE BEST, THEY REALLY HEART IT AND YOU COULD HAVE CUT THE ATMOSPHERE WITH A KNIFE AT THE END. NO WONDER THEY PLAY THEIR ONLY TUNE SECOND AND HAVE TO BUFF IT FROM THEN ON..... KILLING JOKE GET AWAY WITH IT (ALMOST)..... WHAT A KILLING JOKE... A REGULAR CIRCUS ACT! ANYWAY AT THIS POINT I MUST SAY THAT I HADN'T BEEN OUT TO SEE LIVE(?) MUSIC FOR SOME TIME (SINCE JOY DIVISION AT THE ELECTRIC BALLROOM IN FACT) AND I WAS CONSCIOUS OF HOW WRONG IT HAS BECOME TO SHOUT AT GROUPS.... AS I WAS WRECKING MY LUNGS FOR KILLING JOKE (HOPING THAT THEY WOULD SEE SENSE AND GO BACK TO PLAYING LED ZEPPELIN'S GREATEST HIT) AND THE AUDIENCE (HOPING THAT THEY WOULD SEE SENSE AND GO BACK TO PLAYING SID'S GREATEST HIT).... I WAS AWARE OF BEING SURROUNDED BY LOTS OF AGGRESSIVE REACTION. I REMEMBER SHOUTING AT GROUPS THAT I THOUGHT WERE GOOD..... SO WHAT? I FUCKING PAID TO BE 'ENTERTAINED' NOT INSULTED. MAYBE IT'S CAUSE NO-ONE REMEMBERS MUCH BEFORE THE B-52'S, SO NO-ONE HAS ANY STANDARDS BY WHICH TO JUDGE THIS WEEK'S THING... MAYBE THERE REALLY WASN'T THAT MUCH DIFFERENCE BETWEEN KILLING JOKE AND THE AUDIENCE.

THAT LEFT US WITH HALF AN HOUR OR SO WONDERING WHY THEY WERE ON THE SAME BILL AS JOY DIVISION (ANOTHER BAD SIGN?)... THEN, O.K. HERE THEY ARE..... THE GROUP I SHINED MY SHOES FOR... JOY DIVISION. THE SINGER, IAN CURTIS, STRAPS ON A GUITAR WHICH MAKES ME NERVOUS, IT'S DARK AND HE HAS HIS BACK TO THE AUDIENCE, BUT I AM STRUCK BY THE THOUGHT THAT HE HOLDS HIS GUITAR LIKE THE SINGER OUT OF WIRE DOES, OR USED TO (DEFINATELY A BAD SIGN!) THEY PLAY A GUITAR NOISE INSTRUMENTAL, AND AS HE TURNS TO THE AUDIENCE AND THE LIGHTS BRIGHTEN I NOTICE THE GUITAR... THE SAME ODD-SHAPED GUITAR AS WIRE. I CAN'T GET IT OUT OF MY HEAD, AS I LISTEN TO THAT FIRST TUNE, AND THINK OF HOW MUCH I HAVE COME TO HATE THE SOUND OF ELECTRIC GUITARS, BUT I AM DETERMINED NOT TO LET SUCH THOUGHTS DISTRACT MY ATTENTION FROM THE GROUP. (PREVIOUS TO THIS IT HAD STRUCK ME THAT JOY DIVISION'S SONGS WERE NOT GUITAR-ORIENTATED) THE NEXT SONG IS THE 'TEARS IN HIS EYES' SONG FROM THE RECORD, PLAYED REALLY BADLY. I TRY TO RETAIN MY INTEREST, BUT THIS IS FOLLOWED BY WHAT SEEMED TO BE AN ENDLESS SUCCESSION OF COMPLETELY UNMEMORABLE UNMOVING TUNES... AND FINALLY MY GIRLFRIEND TURNS TO ME AND SAYS.... 'THEY'VE LOST CONTROL' AND I THINK AS I WATCH IAN CURTIS MOVE FROM THE MICROPHONE TO THE SYNTHESIZER FOR THE END OF 'LOST CONTROL' THAT THEY ARE THE LAST BIG BAND OF THE EVENING THAT

AFTER THE ARGUMENT AT THE DOOR AND HAVING TO TAKE FIVE TO ADJUST TO THE AUDIENCE, MEANT THAT WE ONLY HEARD TWO AND A HALF MINUTES OF SECTION 25. A GROUP HELD IN HIGH REGARD, APPARENTLY BY JOY DIVISION BUT IT WAS HARD TO SEE WHY IN SUCH A SHORT SPACE OF TIME..... BUT IT DID SOUND INTERESTING AND HEAVY IN THE USUAL SORT OF GUITAR-BASS-DRUMS SORT OF WAY. (IF YOU KNOW WHAT I MEAN, THEY MIGHT BE WORTH SEEING AGAIN, THEN AGAIN THEY MIGHT END UP SUPPORTING TOYOTA!!!!!! THEY DID)

SO THAT LEFT US WITH HALF AN HOUR, IF NOT MORE IN WHICH TO BUY A COUPLE OF DRINKS AND WALK ABOUT HOW POKING EXPENSIVE THEY WERE, WHILE DOING RECORDS. ONLY REASON THAT I REMEMBER THOSE IS BECAUSE I THOUGHT 'WHAT A CATASTROPHE' AS SIGNS OF RECOGNITION AND SHAKING A LEG BEGAN TO SPREAD THROUGH THE RESTLESS AUDIENCE... 'FRIENDS AND PUNKS'.... 'FRIENDS AND PUNKS'... EVENTUALLY A CERTAIN RATIO ARE ON THE STAGE (WHY SECTION 25 WENT ON SO EARLY GOD KNOWS) AND HAVING SEEN THEM THREE OR FOUR TIMES BEFORE I KNEW WHAT TO EXPECT, THE FIRST TIME I SAW THEM AT ACKLAM HALL WAS WHEN THEY DID NOT HAVE A DRUMMER AND I SAID THAT THEY SHOULD HAVE ONE, CAUSE THE NOISE THAT THEY MADE WAS SO HORRIBLE (IN AN INTERESTING WAY) TAKING THE IDEA OF RHYTHM, NOISE AND HOWD EXPRESSION AS FAR AS IT COULD GO. THAT I THOUGHT IT WOULD BE HARDER FOR THEM TO GET PEOPLE TO ACCEPT THE NOISE THAT THEY MADE AS MUSIC WITNESS A DRUMMER I.E. LOOKED LIKE A 'MUSICIAN' GROUP, AS IT WAS, WITHOUT A DRUMMER THEY LOOKED AWEWARD SOME AUDIENCE WOULD EXPECT THEM TO SOUND AWEWARD, SO IT WAS LESS EFFECTIVE

SHORT SHARP SHOCKS (GOOD NAME), FROM BETTER BADGES & MAYBE ROUGH TRADE. IT'S MAINLY OPINION WITH SOME REVIEWS, ATTACKS RESTRICTIONS, THE MEDIA ETC. BUT IS ALSO POSITIVE. ONLY 10P.

THE DAILY EXPRESS believed in Mrs Thatcher. We think she's good. We backed her for Prime Minister in the General Election one year ago.

SORRY IT'S FAINT/SCRAMBLY



HI, REMEMBER ME? I WAS IN KLEENEX WHO MADE 2 NIFTY 45's + WHO ARE NOW REFORMING WITH 2 NEW MEMBERS + A DIFFERENT NAME.



# VENTAL

50 PLY ITS FAINT

SWOON EH, GIRLS!  
MAJESTY/TRAVESTY

विद्यार्थी

15279



ENT. THAT'S



---

ROYALTY - AN ARCHAIC FARCE; A FALSE ILLUSION OF  
SECURITY + NATIONAL PRIDE. GIVE THE PLEBS SOMETHING

ROYALTY-AN ARCHAIC FARCE; A FALSE ILLUSION OF SECURITY + NATIONAL PRIDE. GIVE THE PLEBS SOME

ROYALTY-AN ARCHAIC FARCE; A FALSE ILLUSION OF SECURITY + NATIONAL PRIDE. GIVE THE PLEBS SOME

## VISIT TO BUCK HOUSE

Q. WHAT WOULD YOU BUY CHRONIC GENERATION FOR AN XMAS PRESENT THIS YEAR?  
A. A 1977 CALENDER! ... (B.T.H!) ..... JOHN

**VSIGN: IT'S**  
**Gesture**  
All your favourites—John Travolta, A  
Child, Shaun and Parker Boontown  
many, many more in gorgeous, kissa  
**IDOLISE + FOLLOW SON**  
**DO COMPENSATE YOUR**

A MOD.

Do the courts  
presume guilt?

MOD IS  
MAD

GRIM  
GRIN  
GRIMACE

FAR

CONNED?

**FARAH** *Stache*

**MOD SYSTEMS LIMITED**



UK Decay, formerly the Resistors changed their name in about May '79 after a song they wrote. They consist of Abbo (vocals/occasional guitar) Martin 'Segovia' Smith (bass) Steve Harle (drums) and Steve Spon (guitar), who left Pneumania after the Split Single they shared with the original trio of UK Decay. Released on Plastic Records I.8.79, it earned a ludicrous slag off by pompous NME nacks. It was a good record, but the "2nd.", the Black 45, released I.I.80, and one of the few outstanding records this year, was a great one. The songs are: BLACK CAT/MESSAGE DISTORTION/MIDDLE OF THE ROAD MAN/DISCO ROMANCE. With Spon on guitar, Abbo's singing is more expressive and deranged and the overall sound is more flexible. If you've only seen NME reviews you might have the wrong idea; it's unusual for a quite small band to provoke such adverse reaction. John Peel's programme was made worth listening to for the first time in ages with their session UNWIND TONIGHT/RISING FROM THE DEAD/SEXUAL/FOR MY COUNTRY. I think if I'd only have heard one or two songs before and not seen them live, it would have still stood out amongst the predominantly tame rubbish he often plays. Anyway, the interview was done in Frank and Clive of the Clefts garage in Letchworth—such glamour, with Abbo(A) Spon(S) Steve Harle(SH) and Jeff(J) their 'chauffeur'. I'm guilty for the questions except where otherwise stated. (Jon & Dave, erstwhile Optional Xtras).

HERE'S A REALLY STUPID QUESTION TO BEGIN WITH, WHY DID YOU COME ABOUT AS UK DECAY?

Abbo: What the name or the band?

JUST THE BAND

A: Originated out of the Resistors I suppose... the usual punk archetypes of knowing 3 chords and the like... we played a few gigs and young Spon formed Pneumania and then the 3 of us decided to be called UK Decay, as there were 3 other bands using the name, the Resistors that is and then young Spon left Pneumania and joined UK Decay. UK Decay being chosen because it was our most popular stage number, which shows the standard of the set, 'cos we didn't think anyone else would use the name so we wouldn't keep bothering to change it round.

THE JOHN PEEL SESSION, HOW DID THAT COME ABOUT?

A: Well, we played a gig at Wollaston, got quite a few people there so the landlord asked us to come back and what happened was that, this place, the Nag's Head, was where Peel used to go in his earlier years, he had a residency... he still goes back there and does gigs occasionally and picks the sort of bands he wants to play with. He liked the last single, the 'Black Cat' track anyway and we enquired what was the chance of doing a gig with him and he said 'fair enough' and he arranged it all for us more or less.

HOW MUCH MONEY DID YOU GET FOR THE SESSION? AND REPEATS?

Spon: £172.80 for the actual session and almost £50.00 every time it gets played, plus you get a nice studio to record it and a professional type producer. (BOB SARGENT.)

HOW DO YOU THINK IT'LL HELP, GET YOUR NAME ABOUT?

A: It gets your name about...

Steve Harle: 'Cos you 'phone up promoters and say you're UK Decay and he says 'oh, never heard of you'...

A: It's an actual progression from the single or even an LP to do a PEEL session. It seems to be sort of the centre of the new wave, new music movement, the John Peel show...

S: It's a pillory of the establishment for people like us who should be left alone...

WHAT ABOUT THE NEXT RECORD, I HEARD THAT 'FOR MY COUNTRY' IS GONNA BE ON IT AND PEEL SAID IT'S GONNA BE ANOTHER EP.

A: It might be a straight single for a change (ON FRESH/PLASTIC THIS TIME.)

Rather than do it on Plastic Records again... When we brought a single out we spent so long hassling places to get it pressed and the labels and that crap, you tend to forget about the music, so the last thing you think about is the music, it's just sort of there, so let someone else have all the worries about pressing and release dates and all this crap.

WHAT ABOUT PINNAGE RECORDS—YOU SAID BEFORE THEY MIGHT RE-PRESS THE 2ND. EP?


A: Well, they had a big contract, I could imagine a lot of bands signing it.

SH: They wanted to sign up Plastic Records for a year so if we brought anything else out on Plastic they would have had sole distribution and they wanted to sort of know what we were gonna put out on it...

S: They take 25% as well...

WHO'S IN PLASTIC THEN, IS IT JUST YOU AND PNEUMANIA?

A: It's me, Spon, Steve and the Captain (MICK BLUETT WHO HEARS GENERALLY), 4 of us are the original shareholders though Segovia's put some money into it as well now...

UK DECAY BLACK 45 EP  (IT'S MEANT TO BE A CAT)



HOW LONG IT TOOK TO GET THE SOUND YOU WANTED?

A: Well, we spent a day on both. The 1st. one we split half a day with Pneumonia and the 1st. time we were definitely lacking in production and experience and you always run out of time in the studio...

S: £8.00 an hour. you gotta be on the ball...

SH: ...and that's really cheap.

A: But the 2nd. time we were more experienced and knew what we wanted more. Perhaps the Split Single was recorded too early.

S: It's all right though, it's at that period in time.

A: It more or less sort of established the name and the Black 45 was supposed to establish the music

HOW MANY GIGS HAVE YOU DONE AS UK DECAY? HOW MANY THIS YEAR?

SH: ...About 5 in January, 4 in March, 2 in February, 1 in April.

A: We've done about 40 in all... as the Resistors and then UK Decay. You can't really draw a line... 'cos we did a few gigs as half and half... we did a secret gig as the Resistors in Luton the other week.

WHAT REACTIONS HAVE YOU HAD AT NON-LUTON GIGS LIKE THE ACKLAM, MOONLIGHT?

A: Well, the Nashville was a pretty good night. That was a surprise, that was our 1st. time and the Nashville is notorious for being a trendy journalists sort of thing Saturday night but it was packed out. and after all the aggro with people not getting in under 20, we managed to get most of them in. We had some people come down but only about 4 girls got down, so it was playing to a totally alien crowd, although we went down quite well and got the encore and got quite a reasonable review in 'Sounds'. There again, at the Acklam, we had only about 150 people and they got lost in the place so it was pretty much a damp fart... people are more critical in London than they are in the home counties. We enjoy playing more in say, Northampton, Luton, Hitchin, Oxford, Stevenage.

WHAT OTHER SORTS OF REACTION DO YOU GET, LETTERS AND FANZINES?

A: Well, letters are really surprising, we're getting an amazing amount... we got about 20 or 30 in the 1st. month (OF THE BLACK 45'S RELEASE) since then we've been getting about 20 or 30 every week.

SH: Get them from everywhere, even Scotland!

A: and you get sort of pockets of people like Derby, Mansfield, Rugby type areas.

S: It's interesting to note that the sales of the Black 45 are probably doing better than when it came out, I think it's because people are hearing about it from word of mouth.

A: Fanzines... we're doing quite well for, mind you we're great advocates of fanzines. We wanted to direct our interest more or less to them rather than the music press. We're in Zigzag this time.

S: Steve Keaton, that's about the only friend we've got in the whole professional music press.

'Devoid of recognition, you make all his decisions, middle of the road man'

HE WRITES FOR 'SOUNDS' AS WELL DOESN'T HE? WOULD YOU GO IN THAT?

A: Well, he said what do you think of the Zigzag one and come down and have a word but it does look a bit contrived if the same person writes about you all the time like Bushell on the Cockney Rejects.

S: Depends how far we wanna take the music press bearing in mind our friends who slagged us off.

I WONDERED HOW YOU'D USE THE OPPORTUNITY, DO A REALLY GOOD INTERVIEW?

S: No, we wouldn't pass it up, we'd take it.

A: Mind you we would look at who's doing it 'cos you can get a load of shit written about you. WHEN YOU WERE AT STEVENAGE AND PEOPLE CALLED FOR 'UK DECAY' YOU SAID WE DON'T DO THAT ANYMORE, I SUPPOSE IT'S BECAUSE YOU PREFER THE NEWER STUFF.

A: Yeah, it wasn't written as a 'theme tune', it became one because we took our name from it. We only did it at the time because we played anything we could do more or less but now we can be more selective; newer stuff we consider better stuff.

'MESSAGE DISTORTION'

HOW MANY SONGS HAVE YOU GOT?

A: About 20 we'd consider doing.

SH: Wouldn't do it all at one gig.

S: I don't think we'd wanna play more than 50 minutes.

WHAT DO YOU THINK OF YOUR PROGRESS SO FAR, IT SEEMS QUITE RAPID BUT NOT TOO MUCH?

SH: We done quite well soon as the slagging of the record stopped.

THIS IS THE  
NINE O'CLOCK  
NEWS

NICKER  
CARTOON



and pissed off and then 'cos like Pneumania had arguments and we'd had a bit of aggro at a few concerts and generally depressing things, then when Spon joined us it added a sort of new dimension to it. **UK DECAY 3**

S: and we had a week to rehearse all the songs for the gig with Spizz.

A: Then a few gigs came up and went quite well and our confidence built up... and along came January and we released the Black 45 and that got slagged off but we thought it was reasonable and then we did all those gigs in January and then February we had to take a rest 'cos all of us we're ill and it all dies down and then it all starts up again with the session and the Zigzag thing and a few fanzines and the new record coming out.

WHAT'S GONNA BE ON IT?(JON)

SH: 'For my Country' in some form. I'd like 'Unwind' on it.

HOW 'BIG' DO YOU THINK YOU COULD GET, CONSIDERING HOW HARD IT IS FOR SMALL BANDS?

S: Well, it's when we get our 1st. million dollar advance to write the score for the next Hammer movie!

A: It's all pretty awkward 'cos Segovia works full time, I'm at college full time (THE REST FIND THIS AMUSING)... we're at the stage we can't do much more than we're doing it's strenuous doing work and arranging records and gigs and that's why Fresh are so helpful. We could go for a more commercial sound; Spon could play organ and me playing guitar again and we could go for a nice Knack type sound... we won't though.

S: We could do with a bit more money than we're getting 'cos the only time we're ever gonna earn is from the session. I don't think we're all gonna know what to do with it, £30 each!

A: We could've bought nice gear if we hadn't released the [REDACTED] single and if we hadn't released the Black 45, we could have spent the Split Single money on gear and that's why the Stevenage gig was so shitty...

ARE YOU GONNA DO THE SUBS SUPPORT?

S: I Don't know, it's all with Alex of Fresh.

A: He's given us the Cockney Rejects one.

S: If it's not the UK Subs it's someone else...

SH: That's the good point with Fresh, they do promote gigs... we need to play in London more, well, all over the country in fact....

WHAT DO YOU THINK OF THE REPUTATION OF THE ELECTRIC BALLROOM AND STRAIGHT MUSIC?

A: It's not that different to Luton really, that's why we enjoy playing Northampton 'cos they're so passive there...

WHAT'S YOUR REACTION WHEN TROUBLE STARTS THEN (DAVE)

SH: It's Difficult to know what to do until it happens.

A: We keep playing. If you let it become the centre of attention then the whole thing turns into a ruck.

WHAT DO YOU THINK OF PEOPLE WHO 'FOLLOW' YOU, ARE THEY REALLY FANATICAL BUT MAYBE DOING THEIR OWN BAND AS WELL?

(ABBO SAYS AS THEY WERE KEEN TO GIG THEY BUILT A STRONG LOCAL FOLLOWING, MANY OF WHOM TURNED INTO BANDS LIKE THE STATICS & COSMETICS.)

SH: 'Cos they saw us and thought if they can do it we can...

(TO PARAPHRASE, THEY SAY MOST OF THE BANDS ARE IN AN EARLY STAGE, LACK EQUIPMENT AND GIGS AND THERE'S JEALOUSY FROM PEOPLE WHO AREN'T PREPARED TO 'WORK HARD').

I ASK WHAT THEY THINK OF CRASS HAVING DONE A BENEFIT FOR 'COBALT HATE' WITH THEM IN LUTON.

BASICALLY, IT WAS A 'STRANGE GIG', STEVE DOESN'T THINK ABOUT THEM MUCH, THOUGHT THEY WERE JUST AVERAGE AND THAT IF THEIR STUFF IS BANNED IT WILL BE GOOD PUBLICITY. ABBO RECKONS THAT'S BEEN EXAGGERATED; HE SAID THEY'RE ON THE 'RIGHT LINES' AND WOULDN'T CRITICISE TOO MUCH THOUGH THE 2 BANDS HAVE NOTHING IN COMMON MUSICALLY. ALL AGREE THEY'RE 'NICE CHAPS'.

OTHER INFO. ABOUT A PROJECTED ALTERNATIVE SHOP IN LUTON, A NON-PROFIT MAKING VENTURE SPECIALISING IN INDEPENDENT RECORDS, LITERATURE, T-SHIRTS ETC. AS A 'MEETING PLACE' AND AGAINST RIP-OFFS HMV & FL MOORES.

ALSO, A BENEFIT GIG FOR SOME BEDFORD PUNKS HIT BY SKINHEADS AND THEN THE PO-LICE AND FINED £1000 FOR THE PRIVILEGE. THEY'D LIKE TO DO MORE BENEFITS BUT IT ISN'T ECONOMICALLY PRACTICAL.

NEXT I MENTION THE LYRICS ARE NOT EXACTLY ESCAPIST (GOOD)

A: When I get down to actually write the lyrics I'm usually in somewhere quiet or somewhere noisy and you tend to get kind of very introspective and look at everything in a different light and the sort of loneliness you get leads you into thinking about death and you've got time to think about your life and death always comes into it somewhere so they tend to be on the darker side 'cos it is interesting...

SH: It's something nobody knows nothing definite about... the unknown.

A: There's enough people writing about love songs anyway... It's very strange there's no characteristic UK Decay sound really... we don't usually write 2 or 3 songs together, the id eas



they've all been written in different circumstances...just comes in fits and bursts...frequently music's written before the song, never used to be but is now.

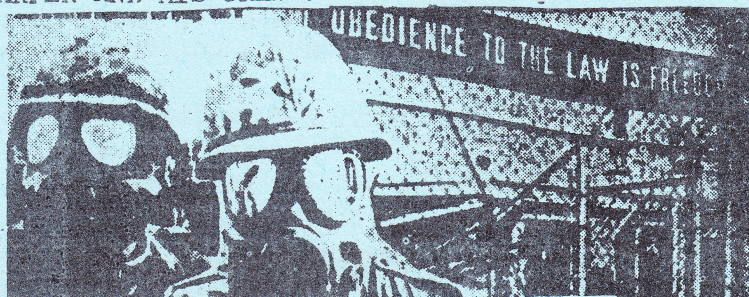
ABOUT WHETHER IT TAKES LONG TO GET THE SOUNDS REQUIRED THEY SAID THEY'RE LIMITED BY NOT HAVING A PROPER P.A. AND PRACTISE AREA. **PNEUMANIA HAVE SPLIT AGAIN (NOW I'VE GOT A BADGE)**

SOMETHING ELSE I SHOULD'VE MENTIONED ABOUT FRESH RECORDS IS THAT THEY'RE TO PRESS AN INITIAL 2000 OF THE NEXT UK DECAY RECORD; WHICH THEY'LL FINANCE TOTALLY AT ABOUT £1000 AND 2000 IS GOING TO BE THE BREAK EVENS NUMBER SAYS SPON. ALSO THE BAND HAVE GOT FULL ARTISTIC CONTROL OVER THE MATERIAL AND COVER; THEY LIKE DESIGNING THEIR OWN SPECIAL COVERS AS YOU MAY HAVE ALREADY NOTICED. ANYWAY, THEY CONSIDER IT A VERY FAIR DEAL AND AN IMPORTANT PART OF IT IS THAT FRESH CAN ARRANGE LONDON GIGS.

UK  
DECAY  
DANCE  
X-SCANDENCE

BRIEFLY MUSICAL INFLUENCES AND LIKES; VARIED. SEGOVIA LISTENS TO JOY DIVISION, STEVE DOESN'T LISTEN TO ANYTHING SLAVISHLY BUT LIKES THE BANSHEES AS DOES ABBO WHO ALSO MENTIONS THE ANTS. HE SAYS HE SPENT A LONG TIME IN THE AUDIENCE 'LOOKING UP' AND DIDN'T LIKE IT AND LIKE SPON IS A BIT PEEVED AS TO WHY SOME PEOPLE MIGHT ATTEMPT THAT WITH THEM, ALTHOUGH STEVE RECKONS 'WE KNOW ABOUT HALF OF THE PEOPLE WHO COME TO OUR GIGS'. SPON THINKS THERE'S A LOT OF SNOBBERY IN THE PUNK WORLD CITING 'CHARLIE HARPER AND HIS CREW'.

## Are You A Bore?



UK DECAY AS WERE  
IN THEIR LOVELY  
HOMETOWN OF  
LUTON!



WHAT'S THE BEST PART OF BEING IN THE BAND, SELF EXPRESSION?

A: To me it's the lyrics...

SH: When you're onstage and see everyone moving, that's 'it'.

A: Yeah, that's 'it'. There's a lot of bands that are just formed to say they're a band, seems to be a Criminal Damage and a Wasted Youth in every town.

S: I think we can be happy knowing what we've done has been totally done ourselves, we got out 2 records successfully, done the session and it's all been off our own bat... those badges you're wearing we designed, the stickers, you did the T-shirts (to Frank & Clive) but basically it's our own...

A: It keeps you busy... if you don't support a football team avidly it's either that or become a greaser and follow your bike or go and spend your money in the pub...

It's quite hard work sometimes but it's worth it when you sit back and listen to the session, though I didn't rate the session very much, I quite enjoyed listening to it.

IT GIVES YOU CREDIBILITY (DAVE)

A: Yeah, it gives you credibility even when you're talking to other bands, they sort of say who are you and you say oh I'm Joe Soap and I've seen you 244 times and they say oh fair enough but if you say you're Egbert Nosh from UK Subs they go on yeah really and talk to you on a different level.

INFO, GIGS,  
ETC. UKDK  
(PLASTIC  
RECORDS)  
46, JOHNS  
ST. + THE  
SUSS' 33  
GUILDFORD  
ST. (BOTH)  
**LUTON**  
BUT BE  
PATIENT.

## No cash to beat graffiti with art



Embarrassing  
graffiti at  
a station

LETCWORTH and  
Knebworth railway stations  
are "a disgrace to British  
Rail."

BASICALLY IF I LET THIS GO ON ANY MORE IT'LL BE TOO LONG, I DIDN'T REALLY WANT TO GET INTO A LONG TALK ABOUT 'POLITICS' BUT THEY DESCRIBED THEMSELVES AS 'APOLITICAL' REALISING THE NARROWNESS OF STICKING TO DOCTRINES AND POINT OUT TO ANYONE WHO DOESN'T BOTHER THINKING THAT 'FOR MY COUNTRY' IS 'SATIRICAL' AND 'SCATHING'. THERE'S ANOTHER 'SUSS' 'ZINE WHICH THEY DO, IN THE PIPELINE BUT THEY'VE BEEN BUSY ANSWERING LETTERS. I THINK THAT'S ABOUT ALL, PROBABLY ISN'T BUT I HOPE SOME OF IT WAS O.K. IF YOU HAVEN'T SEEN UK DECAY THEY'RE WORTH IT IF YOU DON'T LIKE RUN-OF-THE-MILL MUSIC.





# MARTIN ATKINS



B R I A I N

B R A I N

What follows is a pretty shoddy interview with Martin Atkins, drummer of Public Image Ltd. who rang a few days before to say he had a solo single coming out. As I say it was a bit of a shambles as I didn't have strictly worded, chronological questions, just guides. Anyway, he was a very amiable bloke and I hope some of what's said is of interest.

We asked first about the single by Brian Brain.

M.A. There's 2 tracks, 'They've Got me in The Bottle' and 'I Get Pain'. 'I Get Pain' was the 1st. one we did and that's just me singing, piano, aren't any drums on it. There's about 6 pianos on it slowed down and one of me old school friends produced it and co-wrote the songs.... 'They've Got me in The Bottle' has got the bass player from Cowboys International and all the rest is me got polymoog, guitar, bass guitar... there wasn't a drumkit so we got things like a screwdriver and hitting a piece of metal and recording it backwards... we did just whatever we fancied instead of like the normal line-up of things which made it a bit more interesting for us anyway. V.S.... That's gonna be the A side is it, 'They've Got me in the Bottle'? I prefer the other side. M.A.... Oh everybody says that. The guys who are releasing this said 'oh yes everybody likes the other side you know'. I like the A side, ... more perhaps 'cos it's more tuneful with the bass guitar. It's supposed to be going out as a double A side but it's got that cover with 'They've Got me in the Bottle' in it so there we are. I hope everybody plays both sides.

V.S... Have you got Virgin distributing it?

No, nothing to do with Virgin 'cos I'm not contracted to [redacted] PIL and I'm not contracted to Virgin either so it's just Martin Hooker's record label Secret Records, being distributed thru' Spartan who are doing some of Rough Trades', Scritti Politti and things like that. Virgin are just so big it would just get lost. Like Wobble's got an album and a single coming out and he goes thru' like 3 times a week and it's been postponed for one reason or another like the artwork hasn't been finished for one reason or another but on Secret Records I'm one of 3 acts and I know the guy so it's easy for me to have some contact and control over what the finished product's like; we did it all apart from the cover, it's nice to do that sort of thing.

I THINK IT'S GOOD YOU'RE NOT CONTRACTED. AT FIRST I THOUGHT IT MIGHT BE ON VIRGIN LIKE WOBBLE'S. One of the reasons I wanted Martin Hooker to do it anyway was that it's been recorded since August and Martin Hooker liked it from the start but then I got really busy with joining PIL and just nothing ever happened. I didn't want Virgin to release it 'cos it'd just get lost. People probably think everyone's making solo singles in PIL and going thru' Virgin and making [redacted] which is just what we're not doing.



The initial pressing is 2000 but Spartan will just press as many as needed. I'd like to see it do more than just 2000. If only to finance the album a bit more. It's gonna cost quite a lot to record.

(MARTIN HAD ALREADY MENTIONED THEY WERE HAVING TO DO AN ALBUM IN 3 WEEKS AND WE ASKED HOW HE FELT ABOUT THIS RUSH.)

Well, it's quite good 'cos it won't be rushed, just a bit more of a panic that's all. We haven't had time to think about the songs as much as we would like, I've been waking up at 5 o'clock in the morning with ideas and I've just gotta get out of bed and write them down 'cos if I don't I'll forget them and it's just another fucking song down the drain.

WHEN YOU'RE IN THE STUDIO DO YOU MAKE SOME OF IT UP AS YOU GO ALONG?

Well, we did with the single. I had the words written of the songs and we just went in originally just to mess about and I said 'Oh I've got these words in my pocket' sort of thing and did them and it's a waste not to do anything with them.

I READ PIL MADE THINGS UP WITH 'METAL BOX'...

When we went in and did 'Bad Baby', that's the only track I play on on 'Metal Box', 'cos I joined like the night before... Wobble did a rhythm, I did some drums and then everything else went on top, just record a lot of backing tracks. It's not forced or anything y'know but with the Brian Brain album we were up here on Sunday night with the 2 track getting the structures sorted out 'cos even in a cheap studio I just can't afford to have one night just messing about and not come out with a mastered track at the end of it 'cos it's gonna cost something like a thousand quid anyway, which is not a lot for an album but it's a fucking lot for me.

HOW DID PIL CHOOSE YOU, THEY AUDITIONED DIDN'T THEY?

No, there's a few... Karl Burns from the Fall, I think he did sessions for 2 tracks, they paid him session money and at one stage it was announced in 'Sounds' or something that he'd joined PIL and that was really fucking good 'cos I was on the way to my 15th. meeting with Wobble and drinking with him and I read in 'Sounds', 'New drummer for PIL' and I thought 'Oh yes, Martin Atkins and it says fucking Karl Burns but they all had a fucking good laugh about it. I rang up, started ringing up for the job when John left the Pistols. I was down from Newcastle, where I used to live, doing auditions with absolutely fucking idiot bands and I had to go back with me drums in a like furniture van and the auditions were the day after I had to go back. I just couldn't make it, I had no money or anything. Been ringing up for the job ever since then & I read that letter from Dudanski in the NME saying he'd left and I just started ringing John's flat, Keith's flat, Gynette, Virgin & they were all recording then & I eventually got in touch with them at the Townhouse and Keith said 'oh come on over' and I was very much sort of on trial. Did that track on the Metal Box', 'Whistle Test', John Peel... those 2 dates in Paris.

WHERE DID YOU PLAY IN PARIS?

It was at a place called the Palace and it's really fucking good. We didn't rehearse for it, just had a 3 number soundcheck and it was really fucking good on the night. Did you read that thing in NME? (I GLANCED IT) What a twat! He said we were booed offstage, fucking weren't. We filmed it and recorded it... just went berserk. We did a 15 minute encore. Just a really good night.

.....WHAT WAS IT LIKE WHEN YOU FIRST MET PIL?

Er, it was all right. The way they were recording was funny, 'cos I met them at the Townhouse. It just struck me as a funny way to record as I'd been doing like numbers with 4 bars then it goes into something else but it's not structured like that at all with PIL so it's a bit funny at first but I'd much rather do it like that... All right to get on with....

HOW LONG HAVE YOU BEEN DRUMMING THEN?

I'm 20 now, I've been drumming since I was 9 so that's 11 years.

WHAT GROUPS WERE YOU IN?

None you'd know about. I used to play up North with the working men's clubs when I was about 12 then I just went from band to band, just started right at the bottom and just worked me way up from working round the clubs 6 nights a week. We came down to London once or twice to play the Greyhound, shit like that and I came down to London with one of the guys who's in the Cuddly Toys now, Billy, plays keyboards and sax and the other guy who was in the group is playing on the album. So I left that band... and just joined PIL... I would've joined PIL no matter who I was with 'cos it's what I wanted to do and it's good 'cos there's plenty of time to do this Brian Brain thing. Not only is there plenty of time but nobody says anything about it, it's just expected that everybody does their own thing as well... it's all a really good atmosphere to work in. No chance of getting bored.

YOU LIKE DOING GIGS DO YOU?

Yeah, but I like doing gigs but I like doing the travel as well, going to Paris, going to America, only ever been to Spain with me Mum and Dad... but we used to do the clubs, you'd pack up the gear and go straight off to a nightclub to 2 in the morning and I don't wanna do gigs every night of the week and I don't wanna tour... do a like 30 date tour.



I hardly ever touch my drums now. I blister extremely easy, that's the only snag, I don't practise, I just blister.

## PIL

WHEN YOU DO GIGS HOW ARE THEY ARRANGED?

If we wanna do one we just decide we wanna do one and arrange it...Gynette's responsible for the photos and things and gets a lot of things together, instead of going thru' anybody else.

(MARTIN DIDN'T REALLY KNOW MUCH ABOUT THE SECRET/SMALL AUDIENCE GIGS WE WERE TOLD PIL DID LAST SUMMER, SAYING THEY'VE ONLY DONE ABOUT 15 TO HIS KNOWLEDGE SINCE FORMING BUT TOLD OF U.S. GIGS.)

We're going over to America to do about 10 I think, ...over a month...at Boston, L.A., New York, Pennsylvania...I think it's gonna be like alternative venues like boxing arenas but not the normal sort of places 'cos most of those are dumps anyway.

ARE YOUR RECORDS AVAILABLE THERE? (THEY'VE BEEN NOW)

I dunno. I know we're going over there to promote the 'Metal Box' but I don't think they can get the 1st. one, just on import. (LIKEWISE THE 45's.)

(NEXT HE TELLS US THAT JOHN AND KEITH WHO'VE JUST RETURNED FROM THERE SAY, LIKE EVERYONE ELSE THAT THE RADIO IS 'ABSOLUTE SHIT' AND THAT 'THEY SEEM TO HAVE INVENTED SOME SORT OF CROSS BETWEEN HEAVY METAL AND DISCO NOW, DISCO BEAT WITH THIS KERRANG AND GUITAR'. ALSO THAT THEY REGARD ELVIS COSTELLO AS SOME REAL POLITICAL FIGURE, SO 'GOD HELP US!')

WHAT ABOUT MORE GIGS IN THIS COUNTRY?

Well, it's not as easy as that...most gigs in London are crap, like we wouldn't do the Music Machine or Marquee. Ones we'd consider doing, John's banned from 'cos of his days in the Pistols.

I wanna gig in this country y'know.

(MARTIN THOUGHT EVEN WITH LOW KEY GIGS THE PRESS WOULD PROBABLY KNOW AND GO AND HAD THIS TO ADD ABOUT THE PARIS REVIEW)

After that thing in NME, I just couldn't believe it, complete lies, misrepresentation. I wish that gig had been in this country 'cos with being in Paris, not a lot of people in Paris would've seen it and so it just goes unchallenged, if it had been in this country, fucking would've burnt the offices down.

(ABOUT INTERVIEWS HE SAYS THE 'SOUNDS' ONE WAS ALL RIGHT, WITH A 'NICE PHOTOGRAPH' AND HAS NICE WORDS FOR ANGUS MACKINNON OF NME WHO DID THAT INTERESTING CONVERSATION WITH WOBBLE).

WHAT WAS IT LIKE ON 'OGWT'?

It was really odd, 'cos we'd really pigged it, had a meal going up on the train (IT WAS IN MANCHESTER)...had a prat about with all the gear...had this fucking huge ice cream with fresh cream and all this sauce, I was nearly sick...it was good, like exciting but even then, you do one rehearsal, just messing about and you have a complete run thru' and then you do the actual thing and by the time we'd done the numbers like 3 times they were beginning to lose a bit of the freshness. That's why we don't rehearse a lot...at all really and Charlie Dore said afterwards 'where have you been rehearsing' and we said 'oh we haven't really, we did a gig in Paris 6 weeks ago' and she goes 'ha' I mean where have you been rehearsing all week for this and I say we haven't and she just thought I was taking the piss...at least if we fuck something up it's honest. If we're not into it, we're not into it but if we're all into it, it can be really fucking good.

(NEXT HE PLAYS AN EXCELLENT, RAW PARIS VERSION OF 'CAREERING' AND TELLS US HE NEVER SAW PIL BEFORE JOINING). RETURNING TO THE QUESTION OF GIGS, MARTIN SAID THEY'D PLANNED TO PLAY THE GLASGOW APOLLO BUT COULDN'T GET ENOUGH SECURITY 'BUT EVERYBODY WANTS TO PLAY IN ENGLAND SOMEWHERE'. GOING BACK TO BRIAN BRAIN THEY'D ORIGINALLY PLANNED TO RELEASE IT THEMSELVES BUT NO-ONE EG. STIFF, WERE INTERESTED IN DOING A ONE-OFF DEAL.

## CRITICISMS OF PIL

People criticise PIL and it's just a different sort of music. I think there's something to be said for not learning all the songs by heart and just seeing what happens...

(HE ALSO SAYS THERE'S NO DEFINITE LIVE SET, EG., HE DID 'NO BIRDS' IN PARIS, ONLY KNOWING IT FROM RECORD.)

TAUGHT HIMSELF DRUMS, USED TO PLAY ALONG TO ANYTHING AND THOUGH HE HASN'T ANY HUGE INFLUENCES LIKES AND RESPECTS BILLY COBHAM, BUDDY RICH, GENE KRUPER AND LIKES THE DRUMS ON STEELY DAN'S 'AJA' ALBUM.)

....I just like to play what I do now but I also like to do this Brian Brain stuff and sing and scream and do keyboards and tit about and mess about with covers and all that.

ANY SPECIAL AMBITIONS....CHANGE PEOPLE'S IDEAS

I dunno. The Brian Brain stuff is a bit odd and I'd like to see that just ticking over nicely album sales, just getting a bit of respect on that side, not be thought of as just a drummer y'know

I'd like, like all the guys in PIL know their way round a mixing desk and we're using the Townhouse and the fucking mixing desk's the size of this room, all things you don't know what to do with and that's a bit overpowering for me at the moment. Like to be a bit more musical, know my way around keyboards more.



